

to do a favor for a fair lady, in fact when the practices of life were tinged with romance-those times are gone, doubtless succeeded by better; nevertheless, many prac-tical people have an itching for the stirring. reckless adventure, the daring of the age of romance, and read its record with in-

of romance, and read its record with interest.

Anthony Hope bowed to this sentiment when he wrote "The Prisoner of Zenda," and it was a clever conceit and one by which he gained thousands of readers. The incorporation on the old romance in a setting of the present day-nineteenth century—and the fact that he chose a country but hazily conceived in the minds of his readers for the scene of all these deeds, but adds to the reality of the illusion.

While Mr. Hope was making readers for his novel he was paving the way for the success of Edward Rose's dramatization, which will be presented at the Coates next Thursday night.

This play may be called as great a tri-

Thursday night.

This play may be called as great a triumph as the novel on which it is based. The drama abounds with that rare quality known as real heart interest, the smallest details being looked after with scrupulous care. Mr. Howard Gould, who played the dual role last season, is retained for the position of leading man, and Miss Fanchon Campbell, has succeeded Isabelle Irving as the princess.

campbell, has succeeded Isabelle Irving as the princess.

The full company is as follows: Howard Gould. Robert Ellott, R. F. McClannin, Yaughan Glaser, Charles C. Brandt, John L. Weber, Benjamin Montleth, Fred G. Lewis, Charles Clarke, F. Summerfield, Duncan Harris, L. E. Conness, Fanchon Campbell, Grace Reals, Ethel Strickland, Carrie Prince, Josephine Wagner.

Dennelly and Girard, somewhat famous funmakers, will be the attraction at the Coates the first half of this week, opening to-night, when they will present for the first time here the spectacular operetta. "The Geezer." said to be the funniest of all their productions. Besides themselves, the stars promise a company of forty people, a carload of specially built scenery, and a large and elaborate wardrobe of handsome contumes.

tration by Busch.

The Geezer, "said to be the funniest of all their productions. Besides themselves, the stars promise a company of forty people, a carload of specially built scenery, and a large and elaborate wardrobe of handsome costumes.

The scenes of "The Geezer" are laid in China, and New York city. The play pictures Neille Fly, an American newspaper correspondent, secking the ambassador to secure passports to leave China, but she is opposed by Two Hi, who is taught what connection with American journalism incans. Neille encounters O Le Mosa Sam, a Japanese prima donna, who is in great distress because of Li Hung Chang's demand that she marry him, although she is in love with Kantaker, a wandering minstrel. Miss Fly proposes a plan for the escape of the lovers, in whom she has taken a warm interest. Li Hung Chang's distress because of China, and on his arrival is given a rousing reception by the denizens of Chinatown, where he is successful in securing the much desired prize, then he haakes a hasty sale of tea houses and Chines maidens and departs for home.

The company includes: Henry V. Donnelly, Edward Girard, Mark Sullivan, Mae Lowery, Nina Bertolini, Nettie Black Annie Black, Nellie Gilchrist, Mabel Rivers, Jessie Pope, May Wallace, Effic Gillette, May Shaw, Leslie Marion, Lillian Beck, Lee Esston, Bessie Montgomery, Mae Carden, Emuma Watson, Margaret Rivers, Irene Carlisle, Joseph Jackson, William Redstone, A. S. Wallin, L. J. Alden.

This week, beginning with matines to-day at the Grand opera house, Horizon, and the control of the others have been deed to be one of the other hardman is a leading between the hardman is a leading to be one of this programme will be the Hartmann suite. Hartmann is a leading to be one of the suite. The remaining concerts—after that of the Cates opera house there is a musical illustration of a Danish transition of the same state in the Cates opera house the feet of the sense of descriptive writing. It has never before each of the feature of this programme will be given in love with Kantaker, a wandering minstrel. Miss Fly proposes a plan for the escape of the lovers, in whom she has taken a warm interest. Li Hung Chang goes to America to seek an heiress to wed the emperor of China, and on his arrival is given a rousing reception by the denizens of Chinatown, where he is successful in securing the much desired prize, then he makes a hasty sale of tea houses and Chinese maidens and departs for home.

The company includes: Henry V. Donnelly, Edward Girard, Mark Sullivan, Mas Lowery, Nina Bertolini, Nettle Black, Annel Black, Nelle Glichrist, Mabel Rivers, Bessie Pope, May Wallace, Effie Gillett, May Shaw, Leslie Marion, Lillian Beck, Lee Ebston, Bessie Montgomery, Mac Carden, Emma Watson, Margaret Rivers, Irene Carlisle, Joseph Jackson, William Redstone, A. S. Wallin, L. J. Alden.

This week, beginning with matinee today, at the Grand opera house, Hoyt's clever comedy, "A Contented Woman," will once more entertain theatergoers of this city. The plece was seen here two years ago, and when it was but a few weeks old. Since then it has had runs in New York Boston and other Eastern cities. Even the long and prosperous engagements of this author's other efforts, notably "A contented Woman," will once more entertain theatergoers of this city. The plece was seen here two years ago, and when it was but a few weeks old. Since then it has had runs in New York Boston and other Eastern cities. Even the long and prosperous engagements of this author's other efforts, notably "A

This Week's Attractions.

This Week's Attractions.

This Week's Attractions.

This Week's Attractions.

To a large extent, no doubt, this is principally due to the clever manner in which the author has portrayed a subject with which those who have seen "a bit of the world" are familiar. Then again, considerable credit is due to the number of clever manner.

To a large extent, no doubt, this is principally due to the clever manner in which the author has portrayed a subject with which those who have seen "a bit of the world" are familiar. Then again, considerable credit is due to the number of clever specialties and catchy music the author has introduced this season.

Miss Belle Archer is said to have made a decided hit in the title role and the character is said to fit her better than it did the beautiful wife of the author. It is one of Mr. Hoyt's successful characteristics never to allow his plays to grow stale, and in the case of "The Woman" he has worked assiduously, giving it his up to date polishing touch and adding much that is new, and improving the piece from the first scene to the last. A few of the musical numbers that were hits last season have been retained, and a lot of new and catchy songs, as well as several specialties, have been added. With the exception of Miss Archer and the specialty artists—Bonnie Lottle, Barry Maxwell and Henrietta Lee—the cast remains much the same.

Merry Katte Emmett, who will be the at-

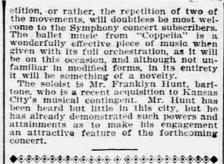
remains much the same.

Merry Katie Emmett, who will be the attraction at the Ninth Street this afternoon and week, in her popular comedy drama, "The Waifs of New York," could not have achieved the remarkable degree of success that has crowned her efforts had she not already been an established favorite with the public. Her success in "The Waifs of New York" has already stamped her as a most versatile comedienne and as something of an artist. This season particular attention has been given to the vaudeville features, and the concert hall scene in the second act has been made a special feature, affording opportunity for the introduction of a number of entertaining specialties. Among the artists engaged for this feature of the performance are Barry West, who, as a German dialect comedian, has few equals; Jennie Engel, one of Tony Pastor's strongest cards, and little Josephine, one of the youngest children on the American stage. Miss Emmett will also introduce her budget of songs, selected from the latest popular successes. The company includes: Harry West, Francis Cambello, Joseph Rawley, Frederick Roberts, Roy Thayer, David Needham, Charles Delano, Charles Hubert, Barney Clair, Miss Jennie Engel, Margaret Crofton, Agnes Nesbit, Little Josephine and Katie Emmett.

The following will be the programme for

The following will be the programme for the Philharmonic orchestra's concert at the Academy of Music this afternoon:
"Dyveke" Suite, opus 45, (a) "May Fest,"
(b) "The Fool," (c) "Peasant's Dance," (d)
"Dyveke Dancing Before the King," (e)
"Abandoned," (f) "Romance," (g) "Country Dance," (h) "Departure" (Emil Hartman).

man).
Overture—"Orpheus" (Offenbach).
Baritone solo—Sir Percival's song from
first act of "The Grey Nun" (Carl Busch).
"The Dying Poet" (Gottschalk), orchestration by Busch.
Serenade for string instruments (Pierne).
Waltzes from "The Serenade" (Victor
Herbert).



Stories and Gossip of the Stage.

************ Julia Marlowe recently acquired by pur-

Julia Marlowe recently acquired by purchase a letter written by Edwin Booth about fifteen years ago to the editor of a New York paper, who had requested from him an article on the drama.

An Echo "Having no literary ability whatever," wrote the great tragedian, "I must decline Edwin Booth your flattering invitation; nor do I know how to aid the worthy cause you advocate. Could I do so, he assured it should be fully done. My knowledge of the modern drama is so very meager that I never permit my wife or daughter to witness a play without previously ascertaining its character. This is the method I pursue. I can suggest no other, unless it might be by means of a dramatic censor, whose taste or judgment might, however, be frequently at fault. If the management of theaters could be denied to speculators and placed in the hands of actors who value their reputation and respect their calling, the stage would, at least, afford a healthy recreation, if not, indeed, a wholesome stimulus to the exercise of noble sentiments. But while the theater is permitted to be a mere shop for gain-open to every huckster of immoral jimeracks—there is no other way to discriminate between the pure and the base than through the experience of others."

discriminate between the pure and the base than through the experience of others."

Nat Goodwin is a worshiper of the goddess of chance. An opportunity to match a coin for \$100 delights him, and, what is more, he is known as a cheerful loser. Goodwin will gamble on anything, from the size of a man's hat to the age of Loses\$800 a chorus girl.

At Pool. The day before Christmas Goodwin was in the Hoffman house with a few congenial spirits. The cafe was filled with men who spend much money and have plenty more—such men as Charley Reed, famous for his collection of vests; Lucian Appleby, the bookmaker, and Louis V. Bell, a well known Wall street operator.

Goodwin and Bell together drifted into the billiard room and stood for a few minutes watching the players.

"I'll play you a game of pool," said Goodwin to Bell.

"Why, you can't play pool," answered Bell banteringly.

"Bet you \$25 I can beat you," promptly said Goodwin.

"Go you," said Bell, indifferently.

The men started to play. Neither of them showed great skill, but Mr. Bell had a shade the best of it. He won games until he was \$150 ahead of the actor. Friends standing about began to chaff Goodwin.

"Make it \$100 a game," said Goodwin to Bell.

"Go you," again answered the broker.

"Go you," again answered the broker. The games went on for another hour. Fortune continued to favor the broker. A crowd had gathered around to watch the playing. Mr. Bell's winnings were increased to \$50e.

to \$500.

"I'll make it \$250 a game if you wish," said Goodwin. "I guess luck will come my way about now."

"Let it be \$250 a game," replied Mr. Bell, "but I shall have to stop in another half hour. I've a dinner engagement."

At the end of the half hour Mr. Bell had won, altogether, \$500.

"You'll have to take revenge some other day, Goodwin," he said. "I must get away now." day, Goodwin," he said. "I must get away now."

"All right," replied the actor, who had not lost his good nature in spite of the bantering of his friends. He drew out a roll of bills, wrapped it with a check and handed \$800 to Mr. Bell.

"Merry Christmas to you, old man." said the actor. "Don't blow it all in, for I'll surely get it back next time we meet."

Goodwin bought drinks for the crowd and sauntered away as if the losing of \$500 on a pool game was one of the daily incidents of his life.

A few actors since the inception of the medern theater have died on the stage, or just after leaving it. Edmund Kean, acting in "Othello," fell in the arms of his son, Charles (the lago) in act IV., exclaiming huskily, "I am dying." He was removed to his home, but lived more than two months. Peg Woffington was stricken down on the stage, and other actors of more or less repute, including C. B. Bishop, have died with their "make-ups" on. But, generally, the lives of actors have been tranqual, prolonged and peaceful at the close. Since the brutal stabbing to death of poor Will Mountford by Lord Mohun and Captain Hill because of Anne Bracegirdle's fondness for him,in the wicked London of restoration days, it would be hard to recall another willful murder of a prominent actor until that of Terriss.

Mr. Wilton Lackaye, who has the happy Mr. Wilton Lackaye, who has the happy faculty of keeping himself before the public, especially since he has become a manager-actor, has sent out a holiday greeting to his friends, entitled Christmas." The Player's Christmas." It is a characteristic suggestion of the trials of the traveling actor, and runs as follows:

In happier climes for luckier men while Carols welcome day,
And eleeping folk are roused by "Walts" with
Christmas roundelay,
For us-a pounding Porter at the peaceful hour
of three
Raucous-bawling "Git 'ep quick, the 'bus won't
walt on 'troopers' See?"

Oh, the frost is on the tree tops and the snow is in the dell!

(It's a shame we left our rubbers at the "Dake View Grand Hotel!")

But all the joys that poets sing and poetasters Are lost in wondering if the train will reach Po-dunk "on time."

While children of the older growth their youngsters' antics view, And in baby frolics sharing their fost fable-faith renew; While peace of home and mirth of fest are found on every hand,

We've the dank insult called dinner in a Western

one-night stand.

Christmas spell:
While your table groams (or murmurs) with its
(more or less) display.
The mummer's mixing grease paint for the Christmas matine.

Oh, lords of hearths and dames of homes, whose joy of this time speaks,
In the ringing of your laughter, in the holly of
your checks:
"Twint the oysiers and the coffee let a tearful
toast be drunk To the Player's poor Penates in the top tray of his trunk.

To the Flayer's poor Penates in the top tray of his trunk.

Julia Marlowe's condition is improved and she will undoubtedly be able to begin her engagement in this city next Monday. The first reports of her illness, sent out from Cincinnati, happliy were exaggerated. Miss Marlowe had been overworking, rehearsing her new play, while moking night stands, and her temporary withdrawal is due to exhaustion and an absolute need of rest. It is likely, by the way, that her new plece will not be called "The Countess Valeska," after all. It is not an historical play, but as it is laid in the times of Napoleon, the title first selected would be likely to suggest misleadingly a certain Polish lady, who was more or less concerned with the imperial terror of Europe at one stage of his career.—Dramatic Mirror.

Although Edward J. Buckley had been an

Although Edward J. Buckley had been an invalid and incapacitated for public work for a number of years, his splendid powers are so well remembered that his death last week in New York will be sincerely felt by thousands of playgoers. He began his stage Edward J. career in California in 1867, and Buckley. Was a member with the late John T. Raymond, of the California stock company organized by John McCullough and Lawrence Barrett. He came East about 187d and became leading man in the stock company of the Boston theater. He supported Mary Anderson in her first appearance at the Fifth Avenue theater, and he played Mare Antony and Julius Caesar with Edwin Booth and Lawrence Barrett. He was last seen on the New York stage with Nat Goodwin in the "Gold Mine" at the Fifth Avenue theater. His last appearance before he was stricken with paralysis was as Sir Lucius O'Trigger with the late William J. Florence in "The Rivals." He leaves a widow and three daughters, all grown. Mrs. Buckley was an actress, but she has not played on the stage since her marriage, thirty years ago. The eldest daughter is now playing in "Secret Service," and the youngest as the little Slavey in "The Girl From Paris." Mr. Buckley was about 54 years old.

Mr. Arthur P. Schmidt, the Boston pub-

Beach's symphony, "The Gaelic," which was first played by the Boston Symphony orchestra last season, and which is soon to be given by the Thomas orchestra in Chicago. It will be played by the Kansas City Symphony orchestra at its fourth cencert for this season, and will constitute one of the most important novelties yet included in these programmes. Mrs. Behr will be the soloist on this occasion and will play Ludwig Schytte's celebrated concerto, which has so far been interpreted by only two planists and has never before been attempted by a woman planist.

Mrs. Behr has in contemplation a recital to be made up entirely of Mrs. Beach's compositions. She will be assisted by Mrs. T. J. Gillesple, soprano; Miss Ethel Harrison and Miss Gertrude Concannon, planists, and Mr. Behr, violinist. Mrs. Beach is regarded as one of the greatest of living composers, and such a recital should be vastly interesting to the musical public.

ibe vastly interesting to the musical public.

"Hey, there, 'props,' I wish you would go down to the drug store and get me a box of shouts," said the old actor to the green property man.

"Yes, and while you are about it, you might get me a bout it, you might get me a bout it, you might get me a bout it you might get me a bout it you might get me a bout it you might get me a bout it, you might get me a bout it you might get me a bout it, you might get me a bout it you might get me a bout it of the heaver. Soubrette, with the yellow hair, who played nothing but ingenues.

"On your way back, stop in the harness shop and fetch me a bunch of tormentors," chimed in the heavy man, who polished off the hero in the first act. And the tradition of the theater is that the property man, who had not cut his wisdom teeth and knew nothing about actors' practical jokes, actually spent several hours trying to buy emotions, shouts, tormentors, etc., in the neighboring stores.

But now if the filippant Thesplan ordered a box of shouts, the property man would refer him to the stage manager, and the latter would produce the article as a matter of course. No well regulated play, which goes in for extraneous noises, in which mobs unseen howl, laugh, sing, cheer or otherwise "monkey" with the welkin, ought to be without a "shout box." Yet there are many actors at this very day who have not seen a shout box and think of the old gag upon which greenhorns once were fed when you mention it.

If you go behind the scenes at the Coates any evening the latter half of this week you will find either behind the back "drop" or in the "wings" a large wooden box, a sort of overgrown packing case, with a door in it, into which ten or twelve supers are crowded. This little edifice, more like a railway watchman's shanty than anything else, is the "shout box." It is about five feet high. It is made of rough lumber, altogether devoid of ornamentation, and the door, which shuts tight, has only a narrow opening near the top for ventilation and to enable

ow opening near the top for ventilation and to enable the stage manager to swear comfortably sotto voce at the supers in side.

If you have histrionic aspirations and

•••••••••••••••••••••••••••• DRAMATIC AND MUSICAL NOTES. @

Ben Teal is writing a new play for Katle Emmett. It will be produced in New York in October. Editor Brann, of The Iconiclast, will de-liver a lecture at the Gilliss theater the night of January 15. night of January 15.

Lillian Russell has declared her intention to take up Shakespearean comedy when her singing voice fails her. May her voice never lose its melody.

The new play which Bronson Howard and Charles Klein are writing will probably be named "The Scandal Mongers."
The piece is a comedy-drama, dealing with Washington life of the present day. Mashington life of the present day.

Mrs. Ella Backus-Behr has been invited to sing for Mr. Emil Paur, conductor of the Boston Symphony orchestra, with a view of being chosen as one of the soloists with that organization next season. Mrs. Behr's success is a foregone conclusion, for her attainments entitle her to the most distinguished recognition.

Mr. J. L. Fitzgibbon, one of Kansas City's best known artists, has turned song writer—that is, to the extent of writing one ballad, an Irish conceit entitled, "We'll Go Back to Erin." The song has not yet had a hearing in this city, but has been sung several times in St. Louis, where it has been most favorably received and most picasantly criticised.

When Nathaniel Goodwin acts in Ciyde Fitch's play, based on the life of Nathan Held.

when Nathaniel Goodwin acts in Clyde
we've the dank insult called dinner in a Western
one-night stand.

While your yule log's (or your anthracite's, or gas
stove's) cheery flance—
(If your "local habitation's" one that's worthy of
the "name.")
If in mansion (or in "chambers," or congested flat)
you dwell,

Makes all mankind feel the magic of the joyous

Christmas spell;

When Nathaniel Goodwin acts in Clyde
Fich's play, bassed on the lide of Nathan
Hale, he will supply it with elaborate
scenery and make what is technically
known as "a production" of it. The hero
is hanged at the close of the play—or, to
be hanged as the curtain falls on the last
act of the drama. This will be one of the
one-night stand.

When Nathaniel Goodwin acts in Clyde
Fich's play, bassed on the life of Nathan
Hale, he will supply it with elaborate
scenery and make what is technically
to the "name."

If your "local habitation's" one that's worthy of
the "name."

If you will supply it with elaborate
scenery and make what is technically
to the "one "a production" of it. The hero
is hanged at the close of the play—or, to
be hanged as the curtain falls on the last
act of the drama. This will be one of the
serious actor that Mr. Goodwin has ever The success of Mr. Charles Coghlan in "The Royal Box." at the Fifth Avenue theater, New York, is far beyond the most sanguine expectations of the management,

and preparations are already made to ex tend his engagement two weeks longer than the original booking, and if business war-rants, the engagement will be still further extended. Manager H. C. Miner, of "Shore Acres' company, has already agreed to surrender the two weeks for which that company was booked. Christmas day the receipts were \$2.301.75.

receipts were \$2.301.75.

D'Annunzlo, the famous author of "The Triumph of Death," has written a play which was to have been produced simultaneously by Berhardt and Duse in Paris and Milan. It was originally intended that both productions should occur on precisally the same night, one in the new theater which Duse and the poet are building on the banks of the Lake Albano, but the impetuous Sarah could not wait, hence there will be a slight difference in the time for beginning. The poet's other works are so popular in France that there is great interest in his first play, which is called "La Citta Mert."

The joint star combination of Lillian

interest in his lirst play, which is called "La Citta Mert."

The joint star combination of Lillian Russell, Della Fox and Jefferson De Angelis, in Stange and Edwards' opera, "The Wedding Day." will be seen at the Coates January 10, 11 and 12. The piece will be mounted here with as elaborate scenery and and costumes as employed in New York. It is promised that the piece will be even more gorgeously presented here, improvements and embellishments having been made since the New York Casino run. The three stars will be supported by one of the strongest comic opera companies ever seen in this country. It includes Miss Lucille Saunders, the noted prima donna contralto; William Pruette, the great baritone; Tom Green, C. W. Allison, Albert McGukin and Ada Bernard.

Mrs. Fiske's tour of the large cities is

of the Boston theater. He supported Mary
Anderson in her first appearance at the
Fifth Avenue theater, and he played Marc
Antony and Julius Caesar with Edwin
Booth and Lawrence Barrett. He was last
seen on the New York stage with Nat
Goodwin in the "Gold Mine" at the Fifth
Avenue theater. His last appearance before
he was stricken with paralysis was as Sir
Lucius O'Trigger with the late William J.
Florence in "The Rivals." He leaves a
wildow and three daughters, all grown. Mrs.
Buckley was an actress, but she has not
played on the stage since her marriage,
thirty years ago. The eldest daughter is
now playing in "Secret Service," and the
youngest as the little Slavey in "The Girl
From Paris." Mr. Buckley was about 54
years old.

Mr. Arthur P. Schmidt, the Boston publisher, has presented Mr. John Behr the
score and full orchestral parts of Mrs.

a complete idea is truly remarkable. This is surely something deeper than a mere trick of emphasis, and there are but two other women-Eleanora Duse and Yvette Guilbert-who possess it in the same de-

Guilbert—who possess it in the same degree.

"At Piney Ridge," David Higgins' new and successful Southern play, whose scenes of action are laid in the southwestern ranges of the Blue Ridge mountains, in Eastern Tennessee, and comes with a long line of favorable comment, will be given its first presentation in this city at the Ninth Street theater next Sunday matinee, with the author-actor, David Higgins, in his role of Jack Rose, the mountaineer, supported by George Waldron, Louise Rial, Elizabeth Field, Olive Davis, Marie Kinzle, Benjamin F. Horning, Frederick Julian, Van Kinzle, Richard Nessmith and a host of others. All the scenery and properties used in the original production in New York city, where the play enjoyed a successful run of two months, will be used in the presentation here.

"1492." the musical extravanga which ran for two years in New York to unprecedented receipts, is to be presented at the Grand following "A Contented Woman," with all its original magnificence of scenery, costumes and accessories. The piece is a satire on the Columbus episode of 1492, and permits of a lavish stage embellishment. In the list of people there will be found Stuart, known as the "Male Patit," who will be seen in his imeprsonation of Queen Isabella; Miss Zelma Rawiston, burlesque actress and vocalist; Master Thomas Meade, boy tenor; the Herald Square quartette. Frank Gardiner, Marie Conchita, George D. Cunningham, H. J. Turner, Connie Thompson, Arthur R. Seston, George D. Cunningham, H. J. Turner, Thomas H. Ince, George Ovey and others.

◆◆○◆○◆○◆◆○◆◆○◆○

Reminiscences

Coates Theater

While Kansas City is not old enough to ave a remote theatrical history, there are some facts and incidents connected with the first season of the Coates opera house that will be recalled with interest by those who lived in Kansas City at that time. The theater, which was built by the late Kersey Coates, not so much as a direct investment as to give Kansas City a first-class theater and to boom his properties on the West side, was first an "upstairs" house, but it was regarded even with that disad-

the following cast:

Alfred Evelyn Mr. Charjes Pope
Clara Doughas Miss Alfre Gray
Sir John Vesey Mr. W. D. Shields
Sir Frederick Blount Mr. Frank Murdoch
Lord Glossmore Mr. G. M. Chricto
Stout Mr. C. H. Thompson
Graves Mr. W. H. Everett
Captain Dudley Sooth Mr. George Gaston
Sharp Mr. W. Naxior
Sir John's Servant Mr. George State
Evelyn's Servant Mr. George State
Evelyn's Servant Mr. George State
Georgiana Miss F. Edstrom
Georgiana Miss Annie Moston
Georgiana In reviewing

Mr. W. W. Austin, of Wilkie Collins' "Man and Wife."

The third week marked the introduction of traveling stars, who appeared in their favoritie characters, supported by the stock company. The first of these to appear on the Coates stage was Miss Annie Tiffany, who appared in "The Little Treasure," "Kitty O'Sheal," "Jessie Brown," "Sketches in India." "Arrah na Pogue," "The Hidden Hand," "An Unequal Match" and "Rough Diamond."

After Miss Tiffany's departure the stock company continued in such bills as "The Long Strike." "Colleen Bawn," "Macbeth," "Romeo and Juliet," "The Pearl of Savoy." Later came Madame Scheller, in a repertory of characters, one of them being Dame Courtland in "Under the Gaslight," and much was made of the realistic raffrond effects in this play, which was a melodrama written and produced by Augustin Daily.

Leona Cavender was another star of these

Daly.

Leona Cavender was another star of these days, and she was seen in "Minnie's Luck." in which the star distinguished herself by her acting, singing and dancing.

Particular significance was attached to the appearance of the "popular young tragedian." Lawrence Barrett, Monday night, December ", who, up to that time, had never been so far West as Kansas City. Mr. Barrett made his Kansas City debut as Hamlet. The week was a brilliant one. The theater was filled every night, and much stress was laid, in the reviews, upon the distinguished appearance of the au-

AND GRISI.

Somewhere in the '46s, Grisi and Jenny Indee every discussion among the Shakespearean scholars and those who were devoted to the theater in a more general way. During his two and the distribution of the distributio

GRAND

To-Day at 2:30. To-Night at 8:15.

THE COMEDY EVENT OF THE SEASON. A GALA WEEK OF MERRIMENT.



Hoyt's Contented Woman

BIGGER, BETTER, BRIGHTER THAN EVER.

REPLETE WITH NEW SONGS, STARTLING VAUDEVILLE FEATURES, DAINTY DANCES, CATCHY MUSIC

REMEMBER POPULAR MATINEE THURSDAY.

NEXT WEEK-RICE'S "1492"

OPERA HOUSE

4 MIGHTS TO-NIGHT, JAN. 2. MATINEE WEDNESDAY.

DONNELLY -AND-**CIRARD**

IN THE GEEZER. THE FUNNIEST PLAY EXTANT. INCLUDING NOVEL SPECIALTIES BY

Donnelly and Girard, Mark Sullivan, Mae Lowery, Nettie Black. Nina Bertolini, Nellie Gilchrist, Chas. H. Princs, Mabel Rivers. PRICES, - - 25c, 50c, 75c and \$1.00 EXTRA! 3 Nights and Saturday
Matinee, Beginning Next
Thursday.

DANIEL FROHMAN'S SPECIAL COMPANY

THE PRISONER OF ZENDA!

BY ANTHONY HOPE HAWKINS. nleryreted by the Following Superd Players e Howard Gould. Fanchon Campbell, R. F. McClannin, Graes Reals. Robert Elliott. Vaughan Glaser, Benj. Monteith, Charles Brandt, Duncan Harris, and others. ORIGINAL LYCEUT PRODUCTION INTACT.

Sale of Seats Opens Monday, January 3.

son, one of the points of superiority invariably put forth by these claimants being that McWade makes Schneider a real character, introducing the dog in the first act and his skeleton—dangling from the tree, to whose sapling branches the dog was tled when Rip went to his long sleep—in the second act. McWade also appeared in "Handy Andy" and in "The Dutch Richard III.," "All That Glitters is Not Gold" and other bills.

The next star to come was Oliver Doud Byron in "Across the Continent," the play out of which he made a fortune. Byron was followed by the beautiful and gifted Lucille Western, one of the most brilliant geniuses, though not one of the most accomplished artists, this country has ever produced. Miss Western was supported by James A. Herne, now the author-star of "Shore Acres." Her plays included "East Lynne" "Leah," "Oliver Twist," "Frou-Frou."

Another red letter engagement of this first season was that of Madame Janauschek, then in the prime of her remarkable powers. She was supported by Mr. Frederick Roblison, who for many years afterward kept his name conspicuously and advantageously before the public as an actor of high ability, one of his celebrated creations being that of James Rawiston in "Jim, the Penman." Janauschek played "Mary Stuart" "Deborah," "Macbeth," "Fazio" Stuart, "Deborah," "Macbeth," "Fazio" and "The Winter's Tale." There was a potency about the name and popular strength of the great Hungarian actress in strength of the great Hungarian actress in those days that, upon reflection, makes her more or less dependent age at this time all the more pathetic. Following the Janauschek engagement Madame Scheller, in conjunction with Frank Drew, the comedian, played a return engagement, the bills being "La Sonnam-bula," "Mazeppa" and "Pauvrette" and others.

Frank Drew, the comedian, played a return engagement, the bills being "La Sonnambula," "Mazeppa" and "Pauvrette" and others.

Lucy Rushton, "the beautiful," came early in March in her "great New York success," "Red Hands," supported by Julia Blake, who seems to have divided honors with the star. Miss Rushton also played "As You Like It," "Sea of Ice," "School for Scandal."

Mrs. F. W. Lander played four nights late in March, appearing in "Elizabeth," "Adrienne" and "Macbeth." Although long since retired from the stage, Mrs. Lander can look back to the high honors received and genuinely merited. J. K. Emmett took the young town by storm with "Fritz" about this time, and was soon followed by the "beautiful and youthful tragedienne, Rose Evans," who made her debut as Jullet, which impersonation was followed by those of Lady Audley, Hamlet, "Lady of Lyons" and "Ingomar." This young woman, whose assumption of Hamlet preceded that the Coates audience, which had viewed ther legitimate assumptions with much satisfaction, was coldly skeptical of her undertaking of Hamlet, but that she won the people over by force of her beautiful reading and pathetic interpretation of young Hamlet.

The first season at this theater closed with the engagement of Edwin Adams, who was the Mercutio in the celebrated spectacular revival of "Romeo and Julliet" by Edwin Booth at Booth's theater, New York, when Mary McVicker was the Jullet. Adams made the reputation of being the greatest Mercutio that ever trod the American stage. He became better known,however, through some of his romantic plays, especially in his spectacular production of "Enoch Arden," which had a long run at Booth's theater, and which was elaborately revived only a few years ago by the liberal producer: but bad actor, Newton Beers, Adams' engagement in this city included "Enoch Arden," "The Dead Heart" and "Wild Oats" and "Hamlet.

While there were many presentations by the stock company from time to time that have not been mentioned here, some of them being benefits for th

THSTREE MATINEE AND NIGHT, AND ALL THE WEEK,

THE KANSAS CITY FAVORITE.

MERRY KATIE

The Grandest of Comedy Dramas GREAT SCENES Of Greater New York. The Dark and Bright Sides of Life in the Great Metropolis. Week, AT PINEY RIDGE.

K.C. SYMPHONY ORCHESTRA SEASON 1897-98. THIRD CONCERT.

Friday, January 7th, COATES OPERA HOUSE.

SOLOIST, Mr. Franklyn Hunt, Baritone. GENERAL ADMISSION, 75c.

GALLERY, - - - 35c. perved Seats can be secured on Flonday, January 3d, at Burlington Route Ticket Office.

č000000000000000000000000000

SKATING WASHINGTON PARK!

Electric Lights! Fire! Lunches! Skates for Rent.

en whispered to her, "Sing one of your old songs in your native language."

She caught at the thought like an in-spiration. The accompanist was striking his final chords. She stepped up to him, asked him to rise and took the vacant

his final chords. She stepped up to him, asked him to rise and took the vacant sext to revive pleasant memories to the few who have personal recollections of them, and may not prove unentertaining to those who have become interested in the more elaborate offerings of the more numerous theaters of the present time.

AUSTIN LATCHAW.

OFFINIE LIND

AND GRISI.

AND GRISI.

AND GRISI.

AND GRISI.

**Somewhere in the '40s, Grisl and Jenny Lind were singing in different theaters in London. Those who went into ecstacles over Grisi's "Norma" were next evening enraptured with Lind's "Casta Diva." Great was the rivalry between them.

Finally, Queen Victoria, deeming it a shame that two such gifted women should be separated by mean, unworthy jealousy, requested both to appear at a court concert. Cf course they both came.

The queen warmly welcomed them to-



MR. HOWARD GOULD IN "THE PRISONER OF ZENDA."